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ABSTRACT

This ethnic heritage teaching guide is based on the folk arts of the Bulgarian people. Folk arts are defined as expressions of creative impulses which arise spontaneously within a culture without resort to formal educative processes and which become characteristic of that culture. Folk Arts were selected as a good indicator of Bulgarian culture because they are shared generally by all Bulgarians regardless of political or religious persuasion. The document is intended for use by social studies classroom teachers in elementary and secondary schools as they develop and implement educational programs on Bulgarian culture. A specific objective is to help American students understand and appreciate Bulgarians and their culture. The document is presented in six chapters. Chapters I and II introduce the guide and list objectives. Chapter III presents an overview of the program, suggests general teaching strategies, and describes instructional materials. Chapter IV elaborates on the eight units which make up the ethnic heritage studies kit. Unit topics are Bulgarian immigrants and life style, songs, dances, instruments, folk tales, arts and crafts, costumes, and cultural heritage of Bulgarian-Americans. Chapter V, the bulk of the document, presents background information and teaching suggestions for each of the eight unit topics. Teaching methods include telling Bulgarian folk tales, requesting special folk songs on Bulgarian radio programs, discussing Bulgarian customs, relating Bulgarian folk costumes to geographic location, and interviewing local community people of Bulgarian descent. The final chapter introduces the Bulgarian language and suggests activities directing students to compare Bulgarian and English phoenetic pronunciations. A map of Bulgaria concludes the document. (DB)

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BULGARIAN ETHNIC HERITAGE STUDIES KIT:

TEACHER'S MANUAL

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INTRODUCTION

The entire approach to the development of this BULGARIAN ETHNIC HERITAGE STUDIES KIT is based on the folk arts of the Bulgarian people. The folk arts appear to be the one "constant" which all Bulgarians share with each other regardless of political or religious persuasion. To know and to understand the folk arts of the Bulgarian people is to gain a greater insight into, and appreciation for the Bulgarian people themselves.

It is felt that the folk arts are uniquely relevant to certain contemporary needs of our society. These folk arts may be defined as the expression of those creative impulses which arise spontaneously within a culture without resort to formal educative processes and which become characteristic of that culture.

Folk arts represent the historical and cultural experiences of a people closely bound by tradition, outlook and modes of living. In content and form, they reflect a long process of assimilation, amalgamation and unwritten transmission of materials drawn from the religion, customs and daily experience of the people. As a product of man's activity, folk arts are uniquely relevant to contemporary social needs in that they can bring a realization that art and customs which live and are perpetuated in tradition truly express what is essential, characteristic, and above all, meaningful in human experience.

It is the intent of the materials contained in this BULGARIAN ETHNIC HERITAGE STUDIES KIT to trace the thread of past folklore to modern life styles and the intertwined motifs in music, art and customs of the Bulgarian people, establishing a link between past and present, between peoples, developing a feeling of appreciation for and understanding of the Bulgarians and their cultural heritage.

It is hoped that the perspective of the young American student will be broadened with the realization that other countries--other peoples--have contributed much to the makeup of our society and our own culture and that the cultures of other peoples are respectable and have a dignity of their own.

For the student of Bulgarian heritage, it is hoped that he will gain a deeper insight into his own particular heritage and come to the realization that it is beautiful; and it is worthy of preserving and perpetuating.

Perhaps the most important fact of all is that this BULGARIAN ETHNIC HERITAGE STUDIES KIT will open the door for all students to gain a better understanding of the diversity of the American society and the complexity of American culture by making the Bulgarian culture that Americans share with Bulgaria meaningful to today's students.

OBJECTIVES

The individual units of the BULGARIAN ETHNIC HERITAGE STUDIES KIT have been developed and oriented to the folk arts, life styles and traditions of the Bulgarian Ethnic group here in America and in their land of origin.

The objectives are:

1. For the Bulgarian student - to add to his knowledge and understanding of the contribution of his own cultural heritage to the national heritage of the United States;

2. For the non-Bulgarian student - to add to his knowledge and understanding of the contribution to the national heritage of the United States from the cultural heritage of his fellow student and citizen;

3. For the teacher - to provide sufficient and pertinent curriculum materials to assist her in providing a rather comprehensive and realistic presentation of the Bulgarian ethnic traditions;

4. For the educator - to provide some training for the presentation of this type of ethnic heritage materials and;

5. For all Americans - to renew the values and attitudes essential for good citizenship particularly through that social responsibility which revolves around respect for oneself as well as for all other human beings living in a free and democratic society.

PROGRAM DESCRIPTION FOR KIT

The BULGARIAN ETHNIC HERITAGE STUDIES KIT utilizes several kinds of instructional materials. There are booklets, filmstrips and recordings, all of which combine to show the cultural heritage of the Bulgarians. This multi-media format minimizes the importance of reading ability to the achievement of success in this program. Rather, it encourages involvement and participation by the student in the various activities described. It also allows the teacher to individualize instruction so that each student may learn according to the mode which best suits his learning style. The materials are flexible enough to allow the teacher to adapt them to her own needs along with those of the students. The Kit materials lend themselves to both large and small groups or individualized instruction.

While the BULGARIAN ETHNIC HERITAGE STUDIES KIT is an audio-visual tool capable of serving several purposes at the fourth, fifth and sixth grade levels, it can also be adapted to the secondary level and serve as research and resource material in higher education as well as being appropriate to various levels of community education. The BULGARIAN ETHNIC HERITAGE STUDIES KIT can be used to introduce or expand studies in both ancient and modern history, world history, world cultures studies, geography, literature or reading courses, the various arts, social studies and even political science.

It is suggested that the teacher preview the materials prior to classroom use and review each unit. The teacher should be familiar with the content of each unit lesson and integrate the kit's units with other classroom materials. During the preview, the teacher can point out those areas to be emphasized, encourage discussion and evaluation following the presentation and devise follow-up assignments.

The audio-visual materials are flexible in that they may be used in a variety of ways designed to initiate, augment or conclude many different types of classroom acitvity. The materials can be used in a planned sequence or used individually as required by the teachers classroom needs.

Stress is placed on the student involvement and on helping students learn to inquire. Pupils should work together, dance together, sing together and explore the entire gamut of Bulgarian culture together. Here the teacher must emphasize the need for being open-minded and having a respectful attitude for a culture which may be vastly different from any culture the student is accustomed to.

The teacher is the important figure. The role the teacher plays will determine the success or failure of any similar program. The teacher must be the guide to the learning process, the stimulus to discussion, and above all, show tolerance toward all reactions on the part of the children.

SCOPE AND BRIEF DESCRIPTION OF THE UNITS

Individual units of the BULGARIAN ETHNIC HERITAGE STUDIES KIT are centered around specific folk art forms. The art forms portray a cultural heritage which has its roots in history cultivated centuries ago - a culture which has continued to develop up to the present day and one which is still actively participated in by Bulgarians living in America today.

BULGARIANS - WHO THEY ARE

An historical look at the Bulgarian people and the immigrants who came from Bulgaria to America, along with some insight into the type of life they led and the things they accomplished in America.

BULGARIANS - SONGS

A collection of folk songs and traditional ballads which were sung by the early immigrants and are still being sung today many generations later. A phonograph recording accompanies this booklet.

BULGARIANS - DANCES

A collection of some of the most popular folk dances which young (and older) Bulgarians perform here in America and their ancestors danced back in the homeland of the "old country." A phonograph recording is part of this unit.

BULGARIANS - INSTRUMENTS

A booklet containing pictures and descriptions of Bulgarian folk musical instruments. Recorded examples and a film strip accompany this material.

BULGARIANS - FOUR FOLK TALES

Four delightful little oft re-told stories, or fairy tales, which offer some insight into the make-up of the Bulgarian people.

BULGARIANS - ARTS & CRAFTS

A general survey of Bulgarian folk arts embracing such items as their embroideries, wood carving, sculpture, costume ornaments, metal work and ceramics.

BULGARIANS - COSTUMES

A comprehensive look at the great variety and wealth of hand woven national costumes of the Bulgarian people.

BULGARIANS - MY CULTURAL HERITAGE

A film strip of two youthful Bulgarian-Americans, a boy and a girl, who tell something about themselves and how they, as Bulgarians with pride in their cultural heritage, get along in the mainstream of American society.

TEACHER'S MANUAL

A "how to" manual which offers some added dimension into each of the various units giving the teacher some added depth and background to the items presented in the BULGARIAN ETHNIC HERITAGE STUDIES KIT.

BULGARIANS

WHO THEY ARE

Bulgarians, like proud people everywhere, have an intense emotional feeling for their culture, their traditions and their country. Their land is located in the Balkans at the crossroads between the East and West. Because of this location, their lands have been traveled over and crisscrossed thousands of times by a great variety of people--and each one of these foreign people has cast his own specific influence upon the Bulgarians and their culture.

Geographically, there is a great variety to the topography of the land stretching from Yugoslavia in the west, across the rugged Balkan Mountain Range, through the famous Valley of the Roses, over rolling hills and down into the Black Sea in the east. The mighty Danube River forms the boundary in the north between Bulgaria and Romania while ancient Greece is their neighbor in the South, along with a brief touch of Turkey. The cultures of the Bulgarians are, of course, greatly influenced by the surrounding geography in which they find themselves. Their mode of dress, their language and accompanying dialects, the food they eat, the musical instruments they play, the songs they sing, the dances they dance, the houses they live in, in fact, almost every aspect of their daily lives is influenced by their geographical surroundings.

Historically, the Bulgarians are part of the nomadic tribes which migrated from the Ural Mountain area in the Soviet Union in the 6th and 7th centuries. They settled in Thrace, which is the present-day Bulgaria, conquered the Slavs who were living there and were assimilated by them, adapted to the land they found there, took on the Christian religion, adopted the Cyrillic alphabet and made it there own and led a rather peaceful and hard working life. On various occasions they were subjugated by foreign invaders, principally the Ottoman Turks. When the situation became unbearable in the latter part of the 19th century and the beginning of the 20th century, many Bulgarians immigrated to other parts of the world, most of them coming to the United States.

Since these Bulgarian immigrants were of the uneducated class, they generally found work at hard labor in coal mines, on the railroads and in the steel mills. Many of these immigrants, however, soon searched for an easier way of life and became bakers and merchants. They survived and educated their children and built homes for their families. They inaugurated traditions and organizations which survive to this day. They founded beneficial societies, some singing or choral groups, dance and drama groups. They built a few churches and continued to practice their Orthodox Christian religion. There are about 70,000 Bulgarian-Americans living in the United States at present.

Like most immigrants to America, the Bulgarians accepted their share of ridicule, particularly in the pronounciation of their names. Since they were not educated, the Bulgarians found it difficult to fight off this stigma of "foreign-ism."

The material presented in this booklet can serve effectively in a world cultures class, a social studies course and perhaps even a history course. It offers an excellent insight into the ethnic group--the Bulgarians. This material might be pertinent to a study of the growth of America in the last century, or recent American history.

It is important to understand that the Bulgarian tradition is a living tradition in the United states today. There are active Bulgarian Churches whose congregations include all Americans; there are choirs and singing societies and several folk dance groups whose membership includes many non-Bulgarians. There are several fraternal societies which are deeply concerned about the welfare of the Bulgarian people and the preservation and perpetuation of their customs, culture and traditions. They are a vital part of the total American scene. They are just like every other American, but they have an added dimension--their very own cultural tradition in which they have great pride.

SOME BACKGROUND

BULGARIA'S 1300 DRAMATIC YEARS . . .

Archaeologists date Bulgarian settlement to Paleolithic beginnings in 120,000 BC. But Bulgarians date their history to 681 AD when Proto-Bulgarians under Khan Asparouh, from the Asian Steppes, established the first Bulgarian state in alliance with the seven Slav tribes.

This Bulgarian state soon rivaled Byzantium and, when Christianity became the official religion under King Boris I (852 - 889), a proud nationality was born. The brothers, Cyril and Methodius, developed their Slavonic alphabet and laid foundations for a Bulgarian culture that led to the "golden age" under King Simeon (893 - 927).

Feudalism fell to its own weaknesses in the 11th century, and Bulgaria came under Byzantine rule, to emerge as the Second Bulgarian State in 1185 and achieve new eminence under King Ivan Assen II (1218 - 1241).

At the end of the 14th century, Bulgaria and Byzantium were swallowed up in the Ottoman conquest, with Turkish rule enduring until Father Paissi sparked the Bulgarian National Revival and the country was liberated with help from Russia in 1877 - 1878.

The first proletarian society was born in 1891, and Bulgaria launched the world's first uprising against fascism in 1923--just 21 years before Bulgaria's final triumph as the Peoples Republic of Bulgaria.

BULGARIA'S VALLEY OF THE ROSES . . .

Kazanluk centers this verdant scene and Bulgaria's annual festival when costumed women from all corners of Bulgaria gather in a dawn ritual to pluck the oil rich petals at their prime. But roses greet you everywhere in Bulgaria, from early May right through to Indian Summer.

SOFIA . . . BULGARIA'S CAPITAL

A million people live in this modern city, 1600 feet above sea level. Settled for 5000 years, as Thracian Serdica, Roman Ulpia Serdica, Slav Sredets, and Byzantine Triaditsa, Sofia is honored as Europe's "greenest city."

PLOVDIV . . . BULGARIA'S SECOND CITY

A thousand years older than Sofia, this city on six hills still surmounted by Roman ruins provides a compact showcase of every Balkan epoch. Old Plovdiv, on three hills, is a historical reservation of cobbled streets, handcarved iconostases of gilded wood in ancient churches, and Bulgarian Revivalist architecture.

VELIKO TURNOVO . . . CITY OF DESTINY

Beautifully located above the ox-bowed River Yantra, this museum village on three hills preserves the capital of the Second Bulgarian State as an outstanding capsule of history. The boyars, Assen and Peter, and the wise and humble kings, Ivan Alexander and Ivailo, who led Bulgaria's first peasant rebellion, all lived here.

GABROVO . . . WORLD CAPITAL OF MIRTH

A major center for Balkan crafts and industry since the 18th century, Gabrovo is best-known for its annual Festival of Humor and the world's only Museum of Humor and Satire.

CROSSROADS OF DESTINIES AND PEOPLES

Bulgaria occupies 111,000 sq km in the eastern part of the Balkan Peninsula and has a common frontier with Rumania, Yugoslavia, Greece and Turkey. In the north it borders on the Danube and in the east the Black Sea, which connects it directly with the USSR, and--through the Bosphorus and the Dardanelles--with the Mediterranean basin.

Its population is 8,500,000.

Bulgaria's climate is temperate-continental in the north, transitional-Mediterranean in the south, with clearly defined four seasons of the year and a mean annual temperature of 10 to 14° C.

For thousands of years the territory of Bulgaria has been the shortest route from Europe to Asia and Africa, guarding memories of an eventful past.

During different historical periods, 43 tribes and nations have left lasting traces of their life and culture.

A HISTORY SPANNING THIRTEEN CENTURIES

Such is the history of the Bulgarian state, in which the blood of the Slavs, Proto-Bulgarians and Thracians was intermingled.

681	Founding of the Bulgarian State
681-1018	First Bulgarian Kingdom
863	Creation of the Bulgarian alphabet and culture by the brothers Cyril and Methodius
865	Adoption of Christianity as official religion
10th cent.	Golden Age of Bulgarian Letters and Art
1187-1396	Second Bulgarian Kingdom
1277	The first peasant anti-feudal uprising in Europe
18th-19th Centuries	Bulgarian National Revival Period
1876	April uprising against Ottoman domination
1878	Russia liberates Bulgaria from five centuries of Ottoman rule
1878-1944	Third Bulgarian Kingdom
1923	The first anti-fascist uprising in the world
1944	The Ninth of September Armed Antifascist Uprising--triumph of the Socialist revolution
1946	People's Republic of Bulgaria
1971	Constitution of an advanced Socialist Society

BULGARIANS

SONGS

An attempt is made to identify some of the best loved songs of the Bulgarian people--songs which were brought to the United States during the last century by Bulgarian immigrants. Many of these Bulgarian songs are still being actively sung today.

An English translation is offered for every song. While the text loses some of its "essence" in translation, a strong attempt was made to remain as close as possible to the original meaning and intent.

Further, these songs are presented in a direct and very simple manner without any extra ornamentation. The piano accompaniment is purposely written in a very elementary manner without losing any of the original flavor of the song. A good music teacher may wish to embellish the piano accompaniment and this is perfectly acceptable.

These songs, like folk music of any part of the world, have undergone gradual changes over the years. Every singer and generation has placed his own interpretive stamp upon the melodies.

The largest body of songs are of the traditional variety which are sung by Bulgarians on any festive occasion. The group of dance songs may also be performed in any general festive gathering. The National Anthem is generally sung preceding a banquet or some formal occasion. The Christmas "Kolede" songs, of course, are only sung at certain times of the year.

Some songs, such as "Clap Your Hands" on page seventeen, and "Little Hands" on page eighteen, transcend geographic borders and are found in similar forms in other countries. Sometimes the melodies are almost identical, but the text has changed.

A good place to hear some of these songs is on some local Bulgarian radio hour (most large cities have them). Just request some of these songs. The producer will be happy to play them.

The accompanying recording contains only a few of the songs in the book, but it will give an excellent idea of the mood and tempo of each song. The musical accompaniment on the recording is provided by a small contemporary ensemble.

The songs in this booklet can be used with children in singing situations from grades one through twelve. The text of the songs offers an excellent insight into the Bulgarian people and something about their way of life.

There is a large collection of recordings of Bulgarian songs in the library of the Duquesne University Tamburitzans Institute of Folk Arts Cultural Center in Pittsburgh, Pennsylvania.

BULGARIANS

DANCES

This unit is designed to provide some basic dance material for the teacher to use in preparation for presenting Bulgarian Folk Dances in the classroom. A phonograph recording with some of these dances accompany the booklet.

Some suggestions for the teacher are:

1. Use the dance book as a study and reference guide only. Do not use it as a "crutch" during the entire class presentation.

2. Know the dances well enough yourself to be able to demonstrate them for the class along with the music. If you, as the teacher, do not know the dances and wish to learn them yourself before attempting to teach your children, write to DUTIFA for information about the best and closest place for you to learn.

3. If at all possible, obtain a record player with a continuous variable speed. In the process of teaching some of the dances, the normal speed of 33 1/3 rpm will be too fast in the beginning.

4. Use other parts of the Kit in conjunction with the dance part. For example, the "instrument" portion of the Kit will explain about the contemporary Bulgarian orchestra playing on the dance recording; the "costume" section will show how the people from a certain region in Bulgaria dressed when they did some of these dances; some of the songs that Bulgarians sing can be performed as the students are dancing, etc.

5. A field trip to a local Bulgarian "Vecherinka" (banquet, dance, and general festivities) can offer the students an opportunity to practice in a "real life" situation, the dances they learned. Some of the popular dance styles from the Kit are danced at such affairs, for example, the "horo" and "ruchenitsa." Make certain that there is a contemporary Bulgarian combo playing for the dance, because some clubs also bring modern combos and country-western orchestras that play only American music.

6. Even though some of the dances are performed in circles, it is usually best to begin teaching students in a line formation behind the teacher so that there is no confusion with direction.

7 It is usually best when beginning a new dance to start by clapping out the step rhythm with the students. Since Bulgarian music employs a great deal of the "irregular" rhythms not familiar to the western ear, special attention must be given to the section dealing with such "irregular" rhythmic patterns.

8. In the beginning, when the students are learning a new dance, do dance with them so they may have a picture example to watch and imitate.

9. Only after the steps to the dance have been learned should they be placed into any suggested performance pattern. Don't worry about choreography at all in the beginning.

10. Keep the class moving at all times.

11. Make the students use the proper names when they request dances they would like to do during class. They should know such terms as "horo," "ruchenitsa," and "paidushko."

BULGARIANS

INSTRUMENTS

Like many countries throughout the world, Bulgaria has a wide variety of folk musical instruments along with contemporary "western" musical instruments. Some are wind instruments while others are stringed instruments.

Perhaps the most popular Bulgarian folk musical instruments are those depicted in the booklet and accompanying cassette and film strip. While other musical instruments exist they do not enjoy the same popularity in musical circles. The Duquesne University Tamburitzans Performing Folk Ensemble has, over the years, utilized such Bulgarian folk instruments in their performances.

The material in this booklet, filmstrip and cassette can be used in a music appreciation course to demonstrate the type of musical instruments indigenous to the Bulgarians. The recording of "Songs and Dances" which is part of the Kit offers good listening possibilities.

The material might be offered as one part of a world cultures class showing one of the art forms of a specific country, or it might be used as material in conjunction with a social studies class; or it could even find some relevancy within the framework of a history class. On the secondary level, it can find adaptability to a course in world music cultures.

Within a community, or music program, there is the potential for development of a small contemporary Bulgarian group of musicians which could perform some of the beautiful music which has been specifically written for this tradition. These groups can, of course, perform the music of many other ethnic groups, including "American" music.

A source for listening to some of these musical instruments, particularly the folk musical instruments, is the several Bulgarian radio hours which exist throughout the entire United States, especially in the larger cities.

Another source for listening to "live" musicians playing some of these instruments can be the Saturday night "vecherinkas" (banquet, dance and general festivities) which occasionally take place at some Bulgarian home or Bulgarian church. There are a number of such places scattered throughout the entire United States.

There is a substantial collection of Bulgarian folk musical instruments contained and displayed within the museum of the Duquesne University Tamburitzans Institute of Folk Arts Cultural Center in Pittsburgh, Pennsylvania.

BULGARIANS

COSTUMES

At the outset, it is important for the child to realize that practically all clothing is functional, that is, it serves some very definite purpose. Generally the purpose is to shield the wearer from the elements such as cold, heat, chill, rain, etc.

There are other functions also such as the wearing of a specific type of clothing in relation to the type of work which a person performs. For example, a nurse usually wears a white uniform, a policeman wears a blue uniform, a blacksmith wears a leather apron as might also a shoemaker.

Another function is served according to the climate in which a person finds himself. An Eskimo might wear a heavy fur jacket or coat while someone from the warm Pacific Islands might wear a rather brief costume.

Fashion also dictates what people wear, particualarly among women. Most women are extremely concious about the way they look; they want to be pleasing to somebody else or perhaps simply desire to feel good about themselves.

The Bulgarian people are no different. Even though their national dress is quite different than the type of clothing Americans are familiar with, the Bulgarian people readily identify with the type of costumes they wear.

These costumes can be compared to the American "Sunday dress", that is, their best clothing is saved for special occasions. The Bulgarians will wear these national costumes for weddings, Saint's Days, festivals and for almost any special occasion which might arise. Americans of Bulgarian descent will also wear their beautiful costumes on certain special festival occasions.

The most popular or best known of all the Bulgarian costumes are those which find their origins in the region called Shope. These are shown on pages six and seven. Bulgarian-Americans often call this the "typical" Bulgarian costume.

The men's trousers are called "potouri." As can be seen from various pictures, they are not form fitting at all, but extremely wide. They are pulled tight about the waist with a drawstring, somewhat like a pajama. This same type of trouser is peculiar to a great many of the Slav people.

The costumes of the Rhodopes shown on pages ten and eleven display a considerable influence of the Greeks in both styling and color schemes.

While the Republic of Bulgaria is divided into several major geographic regions, there are a great many sub-regions which ethnographically play a profound influence on the costumes found within their particular area. All of the listings in the "Contents" under the major divisions are important ethnographic regions of their own and differ in many ways from one another in the style of costume worn.

There is a large museum collection of these Bulgarian costumes located at the Duquesne University Tamburitzans Institute of Folk Arts Cultural Center in Pittsburgh, Pennsylvania. This museum is open to the public.

A.

BULGARIAN NATIONAL COSTUMES

The national costume of Bulgaria is one of the most important expressions of the culture of that country and reflects the great variety of life of the Bulgarian people. The national costume is, in fact, one of the most characteristic documents of Bulgarian culture.

Bulgarian native dress shows its Slav origins but there are traces of the influence of the Mediterranean, the Turks and other people with whom the Bulgarians came in contact. However, in borrowing the motifs of their costume from these foreign sources, the Bulgarians adapted them to their own purpose.

Bulgarian national dress, like the dress of many other people of the world, is the product of geographic, economic and ethnographic factors. A Bulgarian usually lives out his life within the narrow circle of his family and his native community, where people are distinguished from one another chiefly by sex, age and domestic status which distinctions were also reflected in the national dress of the wearer.

The wide variety of national costumes to be found on the relatively small territory of Bulgaria is a true indication of the creative talents and artistic inventiveness of Bulgarian women. This is also demonstrated in their embroideries, their weaving and their lace-making.

B.

BULGARIAN NATIONAL COSTUMES

Bulgarian men's costumes may be divided into two basic types, according to the color and cut of the garment:

1. The WHITE ("belodreshnik") costume with tight-fitting pants and a jacket of angular cut. This is found primarily in the western part of the country.

2. The BLACK ("chernodreshnik") costume with pantaloon-like pants of natural colored, black or dark blue wool, loose in the seat and close-fitting in the calves. The jacket which reaches to the waist, is cut on straight lines. This is found mostly in the eastern half of the country.

Bulgarian women's costumes are classified according to the cut of the outer garments:

1. The DOUBLE APRON dress which consists of two aprons worn over a smock--one fastened in front and one behind. This is found throughout the Danube Plain north of the Balkan Mountains.

2. The SOUKMAN, which is a long wool jumper with low cut neckline and which extends to below the knees, is with or without sleeves, and is fastened in the front. An apron may be tied over the front of the "soukman." This is found throughout the central and eastern part.

3. The SAYA, which can be a short or long garment but is open in the front and may be tied over its front. The "saya" is mostly found in the south.

In the man's dress, belts, straps, caps and boots complete the costume while the accessories of women's dress are kerchiefs, sashes and ornaments.

BULGARIANS

FOUR FOLK TALES

Bulgaria today is a country of many interesting contrasts, with modern cities set alongside peasant settlements. Tales of wonder and the supernatural are still told in the villages according to age-old traditions. This particular unit contains just four of the many hundreds of existing folktales and children's stories.

These four re-told stories were selected from the collection of the Bulgarian writer Ran Bosilek's "Children's Stories" which was edited by Marcia MacDermott and published by Sofia Press in 1974.

It is the aim of this unit to offer the readers a sampling, a taste of the great body of folktales and children's stories which exist in Bulgarian villages. It was not the intent to select the most beautiful of all Bulgarian folktales, but simply to offer four of the most popular of such stories.

This unit can be utilized in an English class as reading material or it can be presented in a social studies situation or world cultures class for an additional insight into the Bulgarians as an independent ethnic identity.

Folktale may be the general term for any traditional prose narrative. All the world loves a story. Broadly conceived, the folktale may be the most universal and common of the forms of folk literature and the most influential on art fiction.

The story "Kosse-Bosse" comes from the town of Gabrovo in Bulgaria. Gabrovo is celebrated as the capital of satire and humor.

"Dame Vixen and the Young Shepherd" originally comes from the town of Stanke Dimitrov and the village Rila in southwestern Bulgaria.

The story about "The Months", like almost every folktale, has many variants and sources of this tale have been attributed to several different sections of Bulgaria.

There is an interesting footnote on the etymology of the folk-names of January ("Goliam Sechko") and February ("Maluk Sechko"). In the Bulgarian language "goliam" means not only "big" but also "older" ("imam po-goliam brat" means "I have an older brother"). It can also mean "important" ("toi e goliam chovek" means "he is an important person"). "Maluk" has the corresponding meanings of not only "little" but also "younger" and "not important." The name "Sechko" comes from the verb "seka" (to cut) and means the person who cuts. Thus, it could be translated as "woodcutter" or "lumberman."

There is a short Bulgarian folk-story, where January is the elder brother and February is the younger.

The fourth story "He Who Does Not Work Neither Shall He Eat" was first written down in 1923 and was published in Paris by Andre Mazon under the title "Contes Slaves de la Macedoine sud-occidentale." In this story the name "Bogdanka" means "she was given by God."

BULGARIANS

ARTS AND CRAFTS

Bulgarian folk art came into being in the far distant past. It is rooted in the rich culture dating from the 11th to the 14th centuries, from the time of the fall of the Byzantine Empire up to the invasion of the Turks. It was an expression of some of the most advanced cultures of that time. Then came the five-hundred years long Turkish rule.

The people could express their feelings only by word of mouth, through songs recited or sung to the accompaniment of a musical instrument. They were told from father to son; expressed through embroidery, wood carving and dance. These artistic folk activities are alive today and offer proof of an old culture and are an excellent means for getting acquatinted with the spirit, character and culture of a people.

The Bulgarians have long been known for the ability to work with their hands and create outstandingly beautiful works of art. These artifacts are reflected in wood carvings, ceramics, painting, architecture, decorations of all sorts, embroideries, national costumes, metal works, etc. They created their own specific and particular designs, their own patterns and their own color motifs. These are original creations different from any other.

Like any other people throughout the world, the Bulgarians observed many customs and traditions on special occasions throughout the year. While the Bulgarians differed in the observance of customs from their neighbors, they also had many traditions which were identical. There were also regional differences within the Republic of Bulgaria itself according to the social context in which a particular group of people found themselves.

Before the advent of machines and factories, all of the beautiful artifacts were made by hand. This process was called "ruch-ni rad," that is, made by hand. With the coming of Western influence and industrialization into the Balkans in recent years, most of the artifacts are now being turned out by machines. This is not to say the art of "ruch-ni rad" does not exist in Bulgaria. It does, but not to such a great extent as it did before.

When the Bulgarian immigrants came to America at the turn of the century, a great majority of the women brought with them the talent and abilities to create certain works of art such as embroidering, the making of lace, etc. This practice, however, has not been handed down through the generations, and there are only a precious few who can still carry on such "ruch-ni rad." Where previously one found in some of the homes of the early immigrants homemade curtains on the windows, lace dollies on the tables, embroidered pillow cases and bedspreads, there are today the store-bought items.

All of the arts and crafts of a country, along with their time honored customs and traditions, provide tremendous insight into the lives of a people. In evaluating peasant life and culture in general, it must be remembered that peasant culture is anonymous. Its customs and music are not the work of an individual, but of the community and is common property of an entire ethnic group which has grown under identical living conditions. The people within a community or ethnographic region all share a common background which is evidenced through their arts, crafts and traditions.

BULGARIANS

MY CULTURAL HERITAGE

This unit is composed of a delightful 15 minute film-strip and corresponding cassette recording about two youthful Bulgarian-Americans. These two young people, a boy and a girl, tell something about themselves and reveal how they, as Bulgarians with pride in their cultural heritage, get along in the mainstream of American society.

Both young people come from families and homes where only one of the parents happens to be Bulgarian. In each case, however, it is the Bulgarian cultural traditions which dominate the life-style within the family circle.

These young Bulgarian-Americans offer some insight into how they felt when they first went to elementary school and found out that they were, in fact, a part of an extremely small minority group. In fact, many of their peers simply had no idea at all of what or who a Bulgarian was, or where he came from. More often than not they were called by some uncomplimentary name such as "hunkey" or "foreigner."

It became increasingly evident to both of these individuals that, as they were growing older, they were re-discovering the great value of their Bulgarian cultural heritage and became increasingly outspoken about who they were and related with growing pride the various activities in which they were involved.

In each case the dominant cultural force of Bulgarian idenity was handed down from the parent who was himself involved in matters dealing with ethnicity and the preservation and perpetuation of one's cultural background.

These two young people of Bulgarian ancestory, are very much like any of the "other Americans" with whom they associate in school. They like, and participate in, all of the sports, popular music and dancing, and all the great variety of things that the average youthful citizen might be involved with.

They find themselves just a little bit richer, however, with the realization that they possess an extra dimension of a rich heritage which is beautiful, which has a dignity all of its own. It is such a realization that confirms the idea of the great cultural pluralism which exists in great diversity throughout the land - and yet, it all comes together in the unified whole we call the United States of America.

THE BULGARIAN LANGUAGE

In the booklet entitled "Heroes" there is contained on pages 6 and 7 an accounting of the great apostles and missionaries, the brothers Kiril and Metodi. Much of the credit for today's alphabet and the Bulgarian language is attributed to these two scholars and teachers. In fact, the Bulgarian alphabet is often referred to as the "Cyrillic" alphabet, taking its name from the missionary, Cyril (Kiril).

Throughout all of the units which make up this BULGARIAN ETHNIC HERITAGE STUDIES KIT, whenever a Bulgarian word is used it is transliterated into Latin letters according to the Duquesne University Tamburitzans Institute of Folk Arts Library system of transliteration, which is based on the Library of Congress system of transliteration.

The Cyrillic Alphabet

А - A	Ж - ZH	М - M	Т - T	Ш - SH
Б - B	З - Z	Н - N	У - U	Щ - SHT
В - V	И - I	О - O	Ф - F	Ъ - U
Г - G	Й - Y	П - P	Х - H	Ь - Y
Д - D	К - K	Р - R	Ц - TS	Ю - IU
Е - E	Л - L	С - S	Ч - CH	Я - IA (YA)

In the Bulgarian alphabet each letter represents one definite speech sound and each sound normally corresponds to one definite letter.

Letters	Pronounciation	Examples
А	like the a in English father	angel (angel)
Б	like in English	brat (brother)
В	like in English	vie (you)
Г	like English g in get (but not like g in giant)	godina (year)

Letters	Pronounciation	Examples
Д	like in English	den (day)
Е	like e in English bet	esen (fall)
Ж	like s in English pleasure	zhena (woman,wife)
З	like in English	zima (winter)
И	like the ee in English see	imam (I have)
Й	like English y in year	koy (who)
К	like in English (but not like kn in know	kak (how)
Л	like in English	lesno (easily)
М	like in English	mayka (mother)
Н	like in English	ne (no)
О	like English o in for	oko (eye)
П	like in English	ponedelnik (Monday)
Р	similar as in English	rano (early)
С	like in English	sestra (sister)
Т	like in English	tatko (dad, pa)
У	like English oo in book	uho (ear)
Ф	like in English	forma (form, shape)
Х	similar as in English	hora (people)
Ц	like ts in English it's	tsentur (center)
Ч	like ch in English church	chicho (uncle)
Ш	like sh in English shoes	shirok (wide)
Щ	like shed in English polished	shte (shall, will)
ь	similar as u in But or e in sister	kum (about, to)

Letters	Pronounciation	Examples	
ь - Y	The letter b does not correspond to any sound. It is used only for marking the "softness" of the preceding consonant	kyorav	(blind)
Ю - YU (IU)	Like the u in English curious (some people use yu at the beginning of the word or after a vowel sound and iu after a consonant.)	lyubov	(love)
		yug	(south)
		voyuvam	(make war)
		kliuch	(key)
Я - YA (IA)	Like the ya in yard in English (some people use ya at the beginning of the word or after a vowel sound and ia after a consonant. Sometimes the y or i are omitted. Usually when they come after another i.)	lyato	(summer)
		yasen	(clear)
		igraya	(to play)
		miasto	(place)
		Bulgaria	
		Sofia	

BULGARIA
ROMANIA
NORTH WEST
BULGARIA
NORTH BULGARIA
DOBRUDZHA
BLACK SEA
Balkan Mountains
YUGOSLAVIA
SHOPE
WESTERN
THRACE
EASTERN
THRACE
STRANDZHA
PIRIN
RHODOPES
TURKEY
GREECE
България